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**THE POSSIBILITY OF USING THE INTERACTION OF THE ARTS IN THE STUDY OF LI PO'S POEM «EXILE'S LETTER» BY PHILOLOGICAL STUDENTS****МОЖЛИВОСТІ ВИКОРИСТАННЯ ВЗАЄМОДІЇ МИСТЕЦТВ У ВИВЧЕННІ ПОЕМИ ЛІ БО «EXILE'S LETTER» НА ЗАНЯТТЯХ ЗІ СТУДЕНТАМИ-ФІЛОЛОГАМИ****Kryzhanovska O.O. / Крижановська О.О.***d.f.s., prof. / д.ф.н., проф.*<https://orcid.org/0009-0002-1207-5141>*Northwest Normal University, Lanzhou City, Anning East Road, 967, China  
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**Abstract.** *The article considers the problem of interaction of arts in different types of classes in higher education. The author emphasizes that methodologists have developed a methodology for involving art in the study of literary works. The article considers the methodological possibilities of using different types of arts in the study of the work of the Chinese poet Li Po «Exile's Letter». The author emphasizes that analyzing poetry, it is necessary to invite students to compare the text of the work of Lee Po with the paintings of world artists (Van Gogh, Canaletto, Claude Monet, Edward Brien Sigou, Bato Dugarjapov, Edward Munch, Francisco Goya, Edward Hopper and others) and composers (Claude Debussy, Beethoven). Students studying the poetry of Li Po, compare their own impressions of the poetic work of Li Bo and the works of artists and composers, correlate the images of the Chinese poet with the images of other artists.*

**Key words:** *Li Po, poetry, art, interaction of arts, impressions, artistic image*

**Introduction.**

The problem of interaction of arts in different types of classes in secondary and higher schools has been considered by many scientists-methodologists. In Ukraine, a scientific school created at the Academy of Pedagogical Sciences develops the problems of complex interaction of arts. Methodological scientists develop integrative programs on different disciplines based on particular types of art. Academician Boris Yusov was the first to address this problem [7]. The scholar developed in depth and detail the interaction of different types of arts in the world literature classes. Vladimir Marantsman was the first to show the connection between the artistic word and the visual work, noted the possibility of dialogue between different types of art [5]. Ukrainian professor Nila Voloshina not only studied the problem of interaction of arts in the classes on world literature, but also investigated the problem of aesthetic education of pupils at school and students at university [3]. This concept is most consistently embodied in the scientific works of Tamara Nedainova and her students. Methodists, led by Tamara Nedainova, create their recommendations for school teachers and university teachers [6]. A major role in the development of this concept belongs to contemporary scholar Jeanne Klimenko. The scientist developed a classification of interpretations of works of cinema art in relation to the lessons of literature [4]. Let us note that all these developments are to a greater extent devoted to the lessons of literature at school. We believe that it is reasonable to apply the interaction of different types of arts in the classes of Chinese literature students as well. The application of this approach will not only contribute to the development of Chinese students' speech, but will also expand their horizons and



organically carry out the process of aesthetic education. All this determines the purpose of our article to determine the possibility of using the interaction of the arts in the classes with the students of the Chinese philology who study the poem Li Po «Exile's letter».

### **Main text.**

Lev Vygotsky's ideas about art serve as the basis for using the interaction of the arts in classes with students who study philological disciplines. Lev Vygotsky believed that there are «intelligent emotions» of art that are born in the process of creation. These emotions from works of art arise from the processing of certain feelings of life. Lev Vygotsky wrote that «truth was first revealed to man in art» [2]. We can see that the scientist emphasized that there is an opportunity to relate one's own impressions of the perception of this or that type of art and the realities of the world around us.

We emphasize that the interaction of the arts is not identical to the connections with other disciplines that students study (history, aesthetics, ethics, philosophy, psychology, pedagogy, logic, cultural studies, and others). In classes where the methodology of interaction of the arts is applied, students have the opportunity to trace the intrinsic relationship of word, sound, color, space, gesture, and others.

Let's consider the use of different types of arts in the work on the study of the work of Li Po, the poem «Exile's letter».

At the beginning of the poem, the poet creates a picture of his meeting with a friend, we see seascapes and mountain landscapes, our imagination as if we can hear the voices of the streets where the friends were walking.

To So-Kin of Rakuyo, ancient friend, Chancellor of  
Gen.

Now I remember that you built me a special tavern  
By the south side of the bridge at Ten-Shin.

With yellow gold and white jewels, we paid for songs  
and laughter

And we were drunk for month on month, forget-  
ting the kings and princes.

Intelligent men came drifting in from the sea and  
from the west border,

And with them, and with you especially

There was nothing at cross purpose,

And they made nothing of sea-crossing or of  
mountain-crossing,

If only they could be of that fellowship,

And we all spoke out our hearts and minds, and  
without regret [1].

We believe that analyzing these poems we can offer students to compare the description of the sea, mountains with paintings of world artists (Van Gogh «Beach at Scheveningen in Stormy Weather», Canaletto «Bacino di San Marco from the Puntana della Dogana», Claude Monet «Impression, Sunrise», Edward Brien Seago «Thames barges on the Orwell», Bato Dugarzhapov «Laspi»). We do not use



Chinese paintings on purpose because we think it is important that students can learn more about the fine arts of other countries.

We think we need to listen to musical works about the sea in class and also make a comparison with a poem by Li Po. The works of the French impressionist composer Claude Debussy, «L'isle joyeuse», «Sirènes», «Voiles» and «La mer» give us the best example. Students listen to excerpts from Debussy's music, describe their feelings, their fantasies, their impressions, and compare this to the impressions they got from the first part of Li Po's poem.

Then we study the second part of the Chinese poet's poem.  
And then, when separation had come to its worst,  
We met, and travelled into Sen-Go,  
Through all the thirty-six folds of the turning and  
twisting waters,  
Into a valley of the thousand bright flowers,  
That was the first valley;  
And into ten thousand valleys full of voices and  
pine-winds [1].

Here we suggest that students look at paintings that reflect the loneliness of the individual, the individual's desire to find a friend. We think this is the place to show students paintings by Edward Munch, Francisco Goya, Edward Hopper, and others. These artists made loneliness a major theme in their paintings. There are also many other images in this excerpt that the music will help reveal. For example, Beethoven's «Spring Sonata» Similar to the previous method of working on the study of Lee Poe's text, students compare their impressions of a piece of music, a painting, and a poem. They turn to the text of the poem at the beginning, before they are introduced to the works of painting and music, and at the end. Students have a deeper understanding of Li Po's poem text.

The next stage of the work is to study the third part of Lee Poe's poem

And with silver harness and reins of gold,  
Out come the East of Kan foreman and his  
company.  
And there came also the 'True man' of Shi-yo to  
meet me,  
Playing on a jewelled mouth-organ.  
In the storied houses of San-Ko they gave us more  
Sennin music,  
Many instruments, like the sound of young phoenix  
broods.  
The foreman of Kan Chu, drunk, danced  
because his long sleeves wouldn't keep still  
With that music playing,  
And I, wrapped in brocade, went to sleep with my  
head on his lap,  
And my spirit so high it was all over the heavens,  
And before the end of the day we were scattered



like stars, or rain.

I had to be off to So, far away over the waters,

You back to your river-bridge [1].

Let us pay attention to the images in this passage. In our opinion, traditional Chinese paintings of different genres can be used here, which will most accurately reveal poetic images of Li Po. We believe that we can draw students' attention to paintings in the genre of zhen yu hua, which depict a person against a background of flowers, We should also consider Chinese paintings, which belong to the genre of shidafu hua. These paintings depicted aristocrats. We have to consider paintings that belong to the genre shan shui, these paintings show mountains and waterfalls, which in Chinese culture symbolize the polar states: energy and peace, activity and passivity. When we turn to the works of traditional Chinese painting to illustrate a poem by Chinese literature classic Li Po, we reveal more deeply the images of the work, we discover new meanings that the author conveyed to the reader.

When studying other parts of Li Po's poem «Exile's Letter» we can ask students to choose paintings and music that illustrate Li Po's text. In conclusion of the work on the topic, we suggest creating an essay on the pictures considered, an oral story about the artistic features of the poem, its theme, idea and images.

### Conclusions.

So, we have identified a list of works of the poet and selected musical, visual, film and television works to each work. We also suggested an associative selection of works for the teacher to use. The associative selection allows for imagination and creativity of the students and the teacher.

In conclusion of our article, we note that the use of the interaction of different types of arts in the classes for the study of the poem Li Po «Exile's Letter» contributes to the personal development of students, helps to develop the creative imagination and creativity, allows you to expand the outlook of students, organically carry out the process of aesthetic education.

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**Анотація.** У статті розглянута проблема взаємодії мистецтв на різних типах занять у вищій школі. Авторка наголошує, що вчені-методисти розробили методику залучання мистецтва до занять із вивчення літературних творів. У статті розглянуто методичні можливості використання різних видів мистецтв у роботі над вивченням твору китайського поета Лі Бо «Exile's Letter». Авторка наголошує, що аналізуючи поезію, необхідно запропонувати студентам порівняти текст твору Лі Бо з картинами світових художників (Ван Гог, Каналетто, Клод Моне, Едвард Брайєн Сіґоу, Бато Дугаржапов, Едвард Мунк, Франсиско Гойя, Едвард Хоппер та інших) та композиторів (Клод Дебюссі, Бетховен). Студенти, які вивчають поезію Лі Бо, порівнюють власні враження від поетичного твору Лі Бо та творів художників і композиторів, співвідносять образи китайського поета з образами інших митців.

**Ключові слова:** Лі Бо, поезія, мистецтво, взаємодія мистецтв, враження, художній образ

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